

<b>Course ID:</b>	<b>Course Title:</b>	<b>Fall 2017</b>
PH 490-1	Problems in Aesthetics (Directed Study)	<b>Prerequisite: 60 credits</b>
		<b>Credits: 3</b>

Class Information		Instructor Information		Important Dates	
<b>Days:</b>	Tuesdays	<b>Instructor:</b>	Linda Schwartz, PhD, MMus, BMus, A.R.C.T.	<b>First day of classes:</b>	Wed., Sept. 6
<b>Time:</b>	1:00- 2:30pm	<b>Email:</b>	lschwartz@ambrose.edu	<b>Last day to add/drop, or change to audit:</b>	Sun, Sept. 17
<b>Room:</b>	Dean's Office	<b>Phone:</b>	403.410.2000 (ext.3998)	<b>Last day to request revised exam:</b>	Mon, Oct. 23
<b>Lab/ Tutorial:</b>	N/A	<b>Office:</b>	N/A	<b>Last day to withdraw from course:</b>	Mon, Nov. 13
		<b>Office Hours:</b>	N/A	<b>Last day to apply for coursework extension:</b>	Mon, Nov. 20
<b>Final Exam:</b>	N/A			<b>Last day of classes:</b>	Mon, Dec. 11

## Course Description

This is an advanced theme-based course, based on topics in Aesthetics that lead to research questions. A specific research question on a major theme in aesthetic philosophy related to a form of artistic expression will be pursued, beginning with primary source readings, followed by secondary source readings and the crafting of a major research paper and presentation (ARC 2018).

## Expected Learning Outcomes

### The student will demonstrate:

- ❖ Ability to develop and pursue a research question in a fine arts field
- ❖ Competence in formulating a comprehensive research paper

### General learning outcomes:

1. To understand and articulate the relevance of philosophy (critical thought) to sentient forms of expression and reception;
2. To gain an appreciation for the substance and style of Western works of art in various media, and to detect interaction or play between structure and surface elements within these works;

3. To categorize different modes of thought (theories and forms of inquiry) about art, for example: ontological/structure or dasein; material and spatial/form; epistemological/art as a way of knowing; and teleological/value-laden, purposeful interpretation;
4. To perceive various narrative strategies or types of cognitive function that link the interpretation of a work of art to human perceptions of space, time, and ethics (concepts such as symmetry/asymmetry, the notion of the dialectic, neuropsychology, and phenomenology);
5. To demonstrate familiarity with the contemplative study and analysis of several artworks of various media and composition, and to apply analysis based on Outcomes 1-4 to these works of art.

## Textbooks

### PRIMARY TEXT:

Goldblatt, David, and Lee B. Brown. (2011). *Aesthetics: A Reader in Philosophy of the Arts*. Third Edition. Upper Saddle River, N.J.: Prentice Hall.

*The textbook is a sampling of primary source materials that will enhance discussion and provide contextual perspective on various art works and forms under examination.*

Eagleton, Terry. (2003). *After Theory*. New York: Basic Books.

*Additional readings will be provided for weekly discussion. Please ensure that you have access to this course on Moodle through your student portal.*

## Course Schedule

### Course Outline:

#### **PART 1: The Effects of the History of Western Thought on Art and Reception**

Weeks 1 & 2 (August 29 / September 5):

*The Art of Antiquity* –

“Against Imitation” (Plato) – ARPA, pp. 4-7;

“Allegory of the Cave” (Plato), ARPA, pp. 89-91;

“Ion” (Plato) – ARPA, pp. 258-265;

“On Tragedy” (Aristotle) – ARPA, pp. 265-267

*Early Christocentric View of the Arts. Part II of Source Readings in Music History (Strunk/Treitler), pp. 119-134*

**OPTIONAL: Medieval Art and Spirituality – *Music as a Liberal Art* (Strunk/Treitler), pp. 135-156**

*Eagleton, Chapter 1 (The Politics of Amnesia) – read also*

*[https://philosophynow.org/issues/55/After\\_Theory\\_by\\_Terry\\_Eagleton](https://philosophynow.org/issues/55/After_Theory_by_Terry_Eagleton)*

Weeks 3 & 4 (September 12 / 19):

***Classical forms: language, dramatic structure (comedy/tragedy), and symmetry/asymmetry - NOTES***

***Standards of Taste, Judgments about the Beautiful, and the notion of the Sublime - READINGS***

*“Of the Standard of Taste” (Hume) – ARPA, pp. 399-404;*

*“The Sublime” (Burke) – ARPA, pp. 404-405;*

*“Judgments about the Beautiful” (Kant) – ARPA, pp. 406-410*

***Dialectic Tension in Art – NOTES and READINGS***

*“The Philosophy of Fine Art” (Hegel) – ARPA, pp. 414*

***Eagleton, Chapter 2 (The Rise and Fall of Theory)***

Weeks 5 & 6 (September 26 / October 3):

***The Age of Romanticism: ETA Hoffman, and the Supernatural - NOTES***

***Schopenhauer and Wagnerian Fusion of the Arts***

*“The Birth of Tragedy” (Nietzsche) – ARPA, pp. 267-275*

***Neo-Romanticism***

*“Art as Experience” (Dewey) – ARPA, pp. 414-417*

***OPTIONAL:*** Tolstoy, Leo. “What is Art?” Ed. Julie Van Camp. Long Beach: California State University. 23 Nov. 2006.

***Eagleton, Chapter 3 (The Path to Postmodernism)***

Weeks 7 & 8 (October 10 / October 17):

***MODERN and POSTMODERN: A Reading Exercise in Aesthetic Concepts (ARPA, various)***

***READ: Fin de Siecle Vienna: Politics and Culture (Schorske)***

***Expressionism: “Degenerate” Art - NOTES***

***Reading the Contemporary (Modernist) Aesthetic: language; music; visual - NOTES***

***Critical Theory, the Frankfurt School, and neo-Marxist notions of art and culture: art as social construct - NOTES***

***The Critical Turn after Adorno: Husserl, Derrida, Merleau-Ponty – NOTES***

***Eagleton, Chapter 4 (Losses and Gains)***

Weeks 9 & 10 (October 24 / 31):

*The Postmodern Turn: crossing boundaries; kitsch; pop art; feminism; power inversion - NOTES*

*The Deconstructionists and the language of the marginalized other*

*“What is an Author?” (Foucault) – ARPA, pp.225-231*

*“A Discussion of Architecture” (Derrida, with Norris) – ARPA, pp.138-145*

*The Anti-Aesthetic*

**READ:** *The Anti-Aesthetic: Essays on Postmodern Culture* (Ed. Foster) OR *The Postmodern Condition* (Lyotard)

**NO CLASS – week of November 6 (Reading Week Break)**

**INQUIRY / PAPER PROJECT ABSTRACT DUE: November 7**

**PART 2: Connecting creative expression, the artwork, and philosophical inquiry**

Weeks 11 & 12 (November 14 / 21) – Possible Topics, dependent on inquiry project:

*Visual Art in Two Dimensions: drawing, painting, illustration, photography and digital media*

*The Ethics of Imitation and Representation: flattery, reality, or fraud*

*Questions about “original”, the “auratic”, and the “reproduced”*

*Visual Art in Three Dimensions: representing and occupying Space in Sculpture, Architecture and Installation*

*The Ontology of Music*

*Music and Emotion*

*Music and Affect/Semiotics*

*What is Literature?*

*Literary Hermeneutics*

*Theatre and Dance as Performance Art*

*Multi-media and mixed genres: opera, music theatre, film and digital performance*

*Popular and Mass Art: improvisation, commodification, diversion, crossing boundaries*

*High and Low Art* (Nehamas, Gracyk)

*The Degrading and the Redemptive in Art*

Weeks 13 & 14 (November 28 / December 4)

**Optional meetings to examine project-specific readings/questions**

**Paper due: DECEMBER 15**

## Grades

*Final letter grades only will be given for this course.*

*A – Excellent            C – Average            F - Failure*

*B – Good                D – Marginal Pass*

Because of the nature of the Alpha 4.00 system, there can be no uniform University-wide conversion scale. The relationship between raw scores (e.g. percentages) and the resultant letter grade will depend on the nature of the course and the instructor's assessment of the level of each class, compared to similar classes taught previously.

Please note that final grades will be available on student registration system. Printed grade sheets are not mailed out.

## Ambrose University Academic Policies:

### Communication

All students have received an Ambrose e-mail account upon registration. It is the student's responsibility to check this account regularly as the Ambrose email system will be the professor's instrument for notifying students of important matters (cancelled class sessions, extensions, requested appointments, etc.) between class sessions. If students do not wish to use their Ambrose accounts, they will need to forward all messages from the Ambrose account to another personal account.

### Registration

During the **Registration Revision Period** students may enter a course without permission, change the designation of any class from credit to audit and /or voluntary withdraw from a course without financial or academic penalty or record. Courses should be added or dropped on the student portal by the deadline date; please consult the List of Important Dates. After that date, the original status remains and the student is responsible for related fees.

Students intending to withdraw from a course after the Registration Revision Period must apply to the Office of the Registrar by submitting a "Request to Withdraw from a Course" form or by sending an email to the Registrar's Office by the **Withdrawal Deadline**; please consult the List of Important Dates on the my.ambrose.edu website. Students will not receive a tuition refund for courses from which they withdraw after the Registration Revision period. A grade of "W" will appear on their transcript.

Students wishing to withdraw from a course, but who fail to do so by the applicable date, will receive the grade earned in accordance with the course syllabus. A student obliged to withdraw from a course after the Withdrawal Deadline because of health or other reasons may apply to the Registrar for special consideration.

### Exam Scheduling

Students, who find a conflict in their exam schedule must submit a Revised Examination Request form to the Registrar's Office by the

deadline date; please consult the List of Important Dates. Requests will be considered for the following reasons only: 1) the scheduled final examination slot conflicts with another exam; 2) the student has three final exams within three consecutive exam time blocks; 3) the scheduled final exam slot conflicts with an exam at another institution; 4) extenuating circumstances. Travel is not considered a valid excuse for re-scheduling or missing a final exam.

### Electronic Etiquette

Students are expected to treat their instructor, guest speakers, and fellow students with respect. It is disruptive to the learning goals of a course or seminar and disrespectful to fellow students and the instructor to use electronics for purposes unrelated to the course during a class session. Turn off all cell phones and other electronic devices during class. Laptops should be used for class-related purposes only. Do not use iPods, MP3 players, or headphones. Do not text, read, or send personal emails, go on Facebook or other social networks, search the internet, or play computer games during class. Some professors will not allow the use of any electronic devices in class. The professor has the right to disallow the student to use a laptop in future lectures and/or to ask a student to withdraw from the session if s/he does not comply with this policy. Repeat offenders will be directed to the Dean. If you are expecting communication due to an emergency, please speak with the professor before the class begins.

### Academic Policies

It is the responsibility of all students to become familiar with and adhere to academic policies as stated in the Academic Calendar. Personal information (information about an individual that may be used to identify that individual) may be required as part of taking this class. Any information collected will only be used and disclosed for the purpose for which the collection was intended. For further information contact the Privacy Compliance Officer at [privacy@ambrose.edu](mailto:privacy@ambrose.edu).

### **Extensions**

Although extensions to coursework in the semester are at the discretion of the instructor, students may not turn in coursework for evaluation after the last day of the scheduled final examination period unless they have received permission for a course Extension from the Registrar's Office. Requests for course extensions or alternative examination time must be submitted to the Registrar's Office by the deadline date; please consult the List of Important Dates. Course extensions are only granted for serious issues that arise "due to circumstances beyond the student's control."

### **Appeal of Grade**

An appeal for change of grade on any course work must be made to the course instructor within one week of receiving notification of the grade. An appeal for change of final grade must be submitted to the Registrar's Office in writing and providing the basis for appeal within 30 days of receiving notification of the final grade, providing the basis for appeal. A review fee of \$50.00 must accompany the appeal. If the appeal is sustained, the fee will be refunded.

### **Academic Integrity**

We are committed to fostering personal integrity and will not overlook breaches of integrity such as plagiarism and cheating. Academic dishonesty is taken seriously at Ambrose University as it undermines our academic standards and affects the integrity of each member of our learning community. Any attempt to obtain credit for academic work through fraudulent, deceptive, or dishonest means is academic dishonesty. Plagiarism involves presenting someone else's ideas, words, or work as one's own. Plagiarism is fraud and theft, but plagiarism can also occur by accident when a student fails or forgets to acknowledge to another person's ideas or words. Plagiarism and cheating can result in a failing grade for an assignment, for the course, or immediate dismissal from the university college. Students are expected to be familiar with the policies in the current Academic Calendar that deal with plagiarism, cheating, and the penalties and procedures for dealing with these matters. All cases of academic dishonesty are reported to the Academic Dean and become part of the student's permanent record.

**Note:** Students are strongly advised to retain this syllabus for their records.